THE CINEMATHEQUE

'78

The regular Bay Area showcase for personal and avant-garde films.

Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. **Donation $2.** **Free coffee.** **For information call 586-8486.**

THURSDAY, JUNE 15

Recent Films from the Dutch Avant Garde

Presented by Peter Rubin of the Dutch Co-op

This program, coorainated with assistance from the Ministry of Culture of the Netherlands, attempts to bring to American audiences a broad view of Dutch contemporary avant-garde cinema, beginning with the work of Frans Zwartjes and continuing thru his students and the young filmmakers at work in Holland today.

Many of these films are a direct result of the influence of the Free Academy which was founded by a group of of artists (including Zwartjes) who felt that academic restrictions in the traditional art academies of Holland were harmful to the development of the young artist. The much more liberal teacher/student relationships found at the Free Academy resulted in a rebirth of avant-garde activity in the arts.

The films on this program include many films by animators as well as dramatic narratives and personal visions:

BIRDS (6min) by Frans Zwartjes
A FAN (7min) by Frans Zwartjes
TRANSFORMATION (7min) by Paul de Nooyer
CATARACT (10min) by Jan Keletaars
REVIEW (11min) by Paul de Nooyer
KEEP ON TURNING (3min) by Karin Wiertz & Jacques Verbeek
REVERSALS (3min) by Wiertz/Verbeek
KITCHEN (3min) by Peter Horree
TIMES IN BETWEEN (15 min) by Willem Velthoven

plus many more films as time and discussion permit.

SUNDAY, JUNE 18

LIGHTS ON THE WALL

The return of the college professor who ate his draft card—BYRON BLACK IN PERSON

What ever happened to Byron Black the professor at Fresno State who ended the whole draftcard burning craze by eating his? He went to Vancouver of course and became Baron Infinity the famous filmmaker and provocateur. Now, because of recent presidential edict, he is able to return to the USA and delight us with his film/performance masterpiece, LIGHTS ON THE WALL. Byron Black is easily the greatest wit of the West Coast film circuit and his fusion of art, politics, religion and humor is legion. LIGHTS ON THE WALL is Baron Infinity's Revisioned History of the Motion Picture Industry. Byron Black will deliver illustrated (film/slide/sound) lectures on the motion picture as a mid-air collusion of commerce, art & industry.

MR. BIGDEAL COMES TO TOWN & BLOWS-A-LOAD.
also PROPAGANDART RISING.
The infusion of money mentality & Zionist capatilism...dramatis personae ad nauseum move in on Hollywood...sounds investments...ministries of the priesthood of technicians. 1925-1950 Exhibits: 3 Stooges "Listen Judge", Errol Flynn trailers, CB Demille snaps, Jack Warner & the Playtex Living Bra Conspiracy, "Triumph of the Will", COLLAPSE OF THE BLACK STAR SYNDROME. PULSARS QUASARS & SHEER ENERGY WILD BOYS SHOOTINGSPREES. STRUCTURAL STALINISM & EXPERIMENTAL VOID.
The Motion Fixture Industry shrivels to a Cathode Spray-Gun event horizon...arms race escalations for Mr. Mrs. Neilsons...mutant moviemoguls undercut/overlay with Lux bombardment...intermittent misfits bore audiences to death with british structuralism...afterimage of divine grace: what is the IMAGE? ...staring into infinite light. 1950-1984. Exhibits: "What Ever Happened to Baby Jane?", "Lulu Eats Dinosaurs", "How Roshi Defined Enlightenment", Kinneyscope Kuties, "The Politics of Perception".

THURSDAY, JUNE 22

Dan Barnett/Saul Levine

"Saul Levine is a filmmaker who has remained almost defiantly "underground": he's been the creator of a body of work which began over a decade ago. Levine has maintained the integrity of his personalized, intimate, private sensibility; he hasn't opted for an increasingly grandiose ambition. Yet his integrity is ambitious in its scrupulous rigor. For this reason, Levine has been an important figure in avant-garde film...

"Levine's work has a quality which is becoming increasingly rare: there's a direct human address in his work. The multiplicity of his work comes from it's engaging openness. Seeing his films is like having a conversation with the filmmaker. This quality is among the many reasons why Levine is so highly thought of among his colleagues in avant-garde film." -- Daryl Chin, SOHO WEEKLY NEWS

Films by Saul Levine:

NOTE: CHICAGO REDS AND BLUES (6min) --"A pun on communists and music, the title is the film...The minimal nature of the film seems to be a joke, a response to the simplistic demands to unite art and politics, form and content often made on politically active artists." -- Marjorie Keller

THE BIG STICK (15min) --a collage film made from old movies, mostly Chaplin footage. "The idea of cinematic motion is explored in the permutations of Chaplin and company in their repetition of entrances and exits."--Daryl Chin

also: WHITE HEART (1975) 50 min by Dan Barnett -- begins with a series of Wittgensteinian monologues is, "the introduction of a new type of structuring in film...The primary compulsion is in the way the images and sounds are knotted together and then pulled so thin that their repetition is like the laying of one transparency on top of another. The knots holding the images together are broken apart to show the white fluid under them; they are sometimes interrupted and stretched out by images and sounds which interject a reference to the piece of image gone by and the piece of image or sound about to follow...The film is like a series of sores, sometimes healed over, sometimes left exposed; sometimes humorous, like a scraped knee, and sometimes shattering, like a broken and dissasembled brain..."
--Ellen Saslaw, VISIONS

SUNDAY, JUNE 25

Projecting Women's Images: FIRST FILMS BY 19 WOMEN

WITH JANE LEV AND MARILYN J. CURRY IN PERSON

" Emphasizing and reemphasizing the problems has made us all aware of the predicament of women in the visual arts, and in many other creative areas, for that matter. One must deal with it realistically in terms of self-action. Healthy self-love and independence makes one question the male-established point of view we have always lived by: their view of great art, great women, a great society. The way out is a desire to take responsibility for the structure of society and the responsibility for the restructuring of ourselves."

Elizabeth C. Baker and Thomas B. Hess, ART AND SEXUAL POLITICS, WHY HAVE THERE BEEN NO GREAT WOMEN ARTISTS?

"The films on this program are a collection of first films made in a super 8 workshop for women at San Francisco State. The value of these films exist in the context that they were made in a supportive atmosphere and in some cases are not just first films but first validated creations.

"Instead of the traditional stress on solely technical proficiency, the women were encouraged to invent ways of using the camera that were more meaningful to them. The results are highly personal films that are products of this process of self affirmation. -- Jane Lev, Marilyn J. Curry

THURSDAY, JUNE 29

ANGEL CITY

JON JOST IN PERSON

"Jost may truly be said to be an 'experimental' director, not in the sense of consciously trying to appear avant-garde, but in the more important sense that he is a director who continuously evaluates the methods he is using and actively searches for alternatives." -- Allan T. Sutherland, Sight and Sound

Since the end of his imprisonment for draft evasion in 1967, John Jost has succeeded in remaining a continuously controversial filmmaker. His films, which synthesize the currents of political, avant-garde, and conventional narrative film into something distinctly his own, comprise 20 shorts and 3 features, of which ANGEL CITY is the second.

"Jost came out of seclusion in 1976 to make ANGEL CITY, a sharp and funny film and my personal favorite of his works to date. Through the personality of private eye Frank Goya, Jost draws on a classic Hollywood genre while retaining the structuralist concerns of earlier work. As Goya tracks down the murderer of starlet Gloria Franklin, wife of Pierce Delrue who owns the Rexon Corporation, the largest company in the USA, the film probes into what appear to be larger political questions. But as the investigation progresses it becomes clear that the two levels are not as separate as they seemed: Delrue has had his wife bumped off because he owed her a lot of money. 'ANGEL CITY, while being a rather vituperative critique of capitalism and Hollywood and all that, is simultaneously a film with a narrative line. It pokes fun and simultaneously provides a serious critique of Los Angeles as a structural economic system.'"
-- Allan T. Sutherland

SUNDAY, JULY 2

Music from the Deep South

DAVID BOATWRIGHT IN PERSON

MAYBE NEXT WEEK SOMETIME (1974) 30 min. -- an anthology of rural black music in South Carolina, cataloging a wide variety of styles that include: Blues, Jazz, Rock, Gospel and Voo Doo, the remarkable quality of the music gives this film its particular richness.

BIG CITY (1975) 30 min--co-directed with Bob Mifsud -- a portrait of the street people of New York City that concentrates upon two main archetypes: The first, the homeless, ie, bag ladies, junk men, alcoholics and people who have adopted a scavenger life-style; and the second, street entertainers who are adept at making a living by street theatre, poetry or music.

THE SENSATIONAL TRAVELING ECHOES (1978) 30min-- a record of the performances of the Sensational Traveling Echoes, a black gospel group based on John's Island, across the bay from Charleston, NC.

CHARLESTON (1978)--a montage of vignettes edited to the music of Gershwin's "Summertime" as rendered by an opera company and by the Sensational Echoes.

NOV. 17 (1978) 12min. --a document of my wedding, including the pre-ceremony jitters, the ceremony & the bureaucratic explanation. notes by D.B.

THURSDAY, JULY 6

Films by Pablo Frasconi

PABLO FRASCONI IN PERSON

TOWARDS THE MEMORY OF A REVOLUTION: USA 1976 (53min) -With Nancy Salzer, "is both a marvelously entertaining film and also an historical document of great importance. It is exactly the sort of evidence that historians of the future will treasure-- a kind of cross-section of American society at the beginning of the last quarter of the 20th century. It should be of special value to sociologists, historians, and other contemporary students of American Culture today."-John A. Garraty, Prof. of History, Columbia University

"Objectivity is rare in films -- it's rarely tried. But in this film Pablo Frasconi and Nancy Salzer have found a way to look at the American People that gives us that direct contact we seldom sense in a film theatre." - Jay Leyda N.Y.U.

ANTONIO FRASCONI-GRAPHIC ARTIST (20min) "Pablo Frasconi in this intimate film of Antonio Frasconi, the master of graphics, matches his father's well-known sensivity and boldness. It is an almost magical delight to watch their two media collaborating on the emergence of a color woodcut print, from its raw materials to its finished achievment."--Jay Leyda, prof. Cinema Studies N.Y.U

DICK CRISPO- MAKER OF IMAGES (1978) 20 min. -- Crispo is a young painter, collage-maker, and muralist living and working in Monterey. He is also active within his community outside of his artwork as a rehabilitation counselor. He is also a collector of folk art from all over the world. The film concludes with a story about Francisco Goitia, an important but little-known Mexican artist who rejected the prestegious "art world", and returned to his village to work and paint and give his energy to his community.

SUNDAY, JULY 9

Animation with Video Vic

VICTOR FACCINTO IN PERSON

Victor Faccinto is an animator whose films have been shown on various programs over the past five years and this program marks the first comprehensive showing of his work in the Bay-Area. Of his films, Barbara Scharres writing for the TRICKFILM catalog in Chicago '75 has said, "The characters populating Faccinto's films are nightmare figures, often with monstrously distorted bodies, some wearing ominous masks, others part animal, part human. The real horror results from the swiftness and relentlessness with which a violent fate overtakes these characters, who despite their grotesquery, display the ordinary human emotions, weaknesses and fears." Faccinto says of his intent: "I seek to explore and document the limits of my fantasy behavior. To quote Charles Manson, 'Do what you want, when you want.' Applied to one's personal psychological playground, this statement has been the basis for much of my film work. Sad as it may be, it is my duty to tell the truth. Animation is the ideal media for acting out behavior prohibited or repressed by social order. It allows complete freedom of expression. The animation artist is God, and each frame a cell in his creation of life."
Our program will include the following films:

SANDMAN (1973) 2min - animated drawing on desert landscape.
FILLET OF SOUL (1972) 16 min - cut-out animation with Video Vic.
SHAMELESS (1974) 14 min - cut-out animation with Video Vic.
SWEET AND SOUR (1976) 12 min - rephotography animation in 5 parts.
BOOK OF THE DEAD (1978) 15 min - restructured footage via rephotography, cut-out animated mattes, and color additions to individual frames.
THE SECRETE OF LIFE (1971) 15 min - cut-out animation with Chico Madrid.
EXERCISE (1975) 13 min - rephotography experiments with found footage.

THURSDAY, JULY 13

Kubelka/Brakhage/Connor:

Recent Films

Three recent films by three geniuses of the film medium:

THE GOVERNOR (1977) 60 min by Stan Brakhage - In July of 1976 Brakhage and his camera filmed Governor Richard D. Lamm, gavernor of Colorado, on various locations: fourth of July parades, dinners, the governor's mansion, office and in his private plane. "These two days of photography took me exactly one year to edit into a film which wove itself thru multiple superimpositions into a study of light and power." - Stan Brakhage

VALSE TRISTE (1978) 6 min - "Nostalgic recreation of dreamland Kansas 1947 in toto. Theme music from "I LOVE A MYSTERY" (Jack, Doc and Reggie confront the enigmatic lines of railroad trains, sheep, black cars, women exercising in an open field, grandma at the farm...) Meanwhile, 13 year old boy confronts reality"
- Bruce Conner

PAUSE! (1977) 12 min by Peter Kubelka - For those who missed it when he was here a year ago and for those who want to see it again. And again.

This program is supported in part by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency.

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List / Foundation for Art in Cinema / 339 Head St. / San Francisco, CA 94132

Open Screening: Except in the case of programs presented by the filmmaker him/herself or exceptionally long shows, all films are welcome for open screening after the scheduled program. To submit a film for open screening, please bring it to the projection booth before the show begins.

SUNDAY, JULY 16

Films by Kenny Schneider

KENNY SCHNEIDER IN PERSON

Kenny Schneider is a filmmaker who is expert in nearly all forms of filmmaking, including animation, Diary, hand painted and documentary. He has said, "I am an artist who uses film. Some people know me as an animator, some as a painter, some as a documentary filmmaker, some as a video-person, etc. These films are personal-art-archive, I can give no reasons for them. I wanted to do them at the time, that's all." Our program will include the following:

LOUCOMO/SPARK TAURUS (1974) 24 min - Lou lives in an airshaft between two buildings in N.Y.C. "Funniest film since PULL MY DAISY..." Jerome Agel
KEK (1968) 7 min - hand painted
THE GROUP (1969) 1 min - animated fake commercial
EAST OF YENTA (1968) 10 min - five Jewish ladies playing Ma-jong in Queens. "Filmed with the most candor.." Frank Kuenstler, N.Y.C. poet
COMIK SUTRA (1969) 4 min- animation. No matter what eventuality ideas & Popeye & Betty Boop.

BUPKIS (1970) 5 min - animation. Blondie & Dagwood doing it
CHICKEN SOUP (1970) 14 min - How to make real Jewish chicken soup, kosher, real, Jewish chicken soup.

THURSDAY, JULY 20

WOMEN BOUND AND UNBOUND

Film and Performance by Alida Walsh

Alida Walsh is a NewYork artist and filmmaker whose films deal with many aspects of art and feminism. Of her film work Maxine Haleff in the Soho Weekly News has said, " HAPPY BIRTHDAY I'M FORTY... is essentially a way of delving into the meaning of her own life. The filmmaker takes the bold step into middle-age by showing herself naked. It is a bold step, because she is not any traditional photographer's model. More and more as the film progresses, she resembles a stone-age fertility sculpture. Her earlier work, THE MARTYRDOM OF MARILYN MONROE, made to be projected over white bas-relief wall, had more traditional nude portraits. Still, in a nation that worships youth to the point that fear of approaching age contributed to Monroe's suicide, the celebration of a 40 year-old woman's body is a brave act. It turns the tables on the assumption that her value lessens as she gets older." The films on the program will include:

WE ARE OUR OWN MYTH (8min), HAPPY BIRTHDAY I'M FORTY (22min),
THE MARTYRDOM OF MARILYN MONROE (30 min) plus a slide/film performance piece, WOMEN BOUND AND UNBOUND -- "Using a traditional liturgical form of three panels of associated visuals, the artist projects onto a dancer in white face and leotard the archetypal images of goddess, mother and whore. Binding herself in cloth, the dancer provides a metaphor for the visuals, binding them into an ever tighter and more piercing comment on the crimes against women. As the images evolve into women as worker, fighter, leader, shaman, and goddess again, the dancer unbinds herself, and the tryptych becomes an altar for the holistic person."

SUNDAY, JULY 23

The Films of Jim Jennings

JIM JENNINGS IN PERSON

Jim Jennings is a New York filmmaker whose films are being seen east of the Mississippi for the first time. His films come highly recommended by Jonas Mekas who has written in the SOHO WEEKLY NEWS, "All of Jennings' films deal with variations and subtlties of one image, one idea. They are marked by a gentle meditative attitude." Of his film LEAVES, Noel Caroll in the same publication has written, "LEAVES by Jim jennings takes close shots of trees, leaves dominating the foreground. Wind and light are again central themes of attention. But there is more. Through the leaves we can see park benches and cars. We can use the background details to figure out the angles of each shot. At one point there is an irregular yellow splotch amidst the leaves. Is it autumn? Suddenly, the splotch moves. It was a cab waiting at a traffic light. A variety of detail inhabits Jennings' simple format. Foreground is played off background. It creates a tension, a quality woefully lacking in toomany current films." The films on this program will include:
REFRACTION (1972), EDGE (1972), PROXIMITY (1973), LEAVES (1975), CLOTHSLINE (1977) and "untitled" (1978)

THURSDAY, JULY 27

SHOWBOAT 1988—THE REMAKE

FILMMAKER RICK SCHMIDT IN PERSON

SPECIAL SHOW TIMES: 7:00 & 9:00
(POSSIBLY AN 11:00 show will be added)

In July of 1975, Rick Schmidt and a film crew held auditions at California Hall for what was to be a remake of the Broadway musical, SHOWBOAT. The event was well publicised beforehand and covered by the local media. The result was a film about the making of a film, throughout which the various auditions are woven together via a drama centering around a middle aged librarian (Ed Nylund) who, dying of cancer, mortgages his house in order to make his final statement in film. Tho not a documentary in the usual sence this film documents San Francisco's rich subculture, individuals such as Jesus Christ Satan, J.C. Burris the hand jive man, Ral-Pheno, The Pointless Sisters, Sylvester and many others including a rich assortment of drag queens and street people. What is impressive about these acts is their sincerity and energy as well as genuine talent revealed thru Schmidt's deft editing. Questions of art aside, this film has a heart as big as all humanity.

"It could be a monster the way VARIETY uses the word or the way Mary Shelley did."-Jon Carroll, VILLAGE VOICE

"It is almost guaranteed to be one of the most unusual and moving films ever made." - ENTERTAINMENT NEWS

"One of the discoveries of the Film Festival."-Film International, Rotterdam

"The auditions are arranged on a San Francisco stage, and range from incredible to merely bizarre." - VARIETY

SUNDAY, JULY 30

Jack Chambers: HART OF LONDON

HART OF LONDON (1970) 84 min. and R 34 (35 min)

"Jack Chambers is one of Canada's most famous AND greatest painters. Why then have his films been as neglected as they have been? I feel that it is because his films do NOT arise as an adjunct to his painting (as is true in the case of most other painter film-makers) but that rather, Jack Chambers has realized the almost opposed aesthetics of paint and film and has created a body of moving pictures so crucially unique as to fright paint buffery: thus his films have inherited a social position kin to that of Joseph Cornell in this country. The fat IS that the four films of Jack Chambers have changed the whole history of film, despite their neglect, in a way that isn't even possible within the field of painting. There are no "masters" of film in any significant sense whatsoever. There are only "makers" in the origional, or at least medieval, sense of the word. Jack Chambers is a true "maker" of films. He needs no stance, or standing, for he dances attendance upon the coming-into-being of something recognizably NEW: (and as all IS new, always, one must question the veracity of all works, whatever medium, which beseem anything BUT that truth.

"THE HART OF LONDON is an epic in consideration of city, and I find it good kin to Vertov's MAN WITH A MOVIE CAMERA...in that it makes an absolutely unique (and contemporarily terrifying) contribution to the field of dreams of The City, holy or otherwise, which have haunted humans since earliest writ. Perhaps only a writer-of movement COULD extend full consideration, as I believe Chambers has done, to Chales Olson's 'polis is eyes.'"-Stan Brakhage